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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

THE JANUARY BURLINGTON.

Blake's remarkable drawing, "The Spiritual Form of Nelson Guiding Leviathan," furnishes the frontispiece for the January number of the Burlington Magazine. Sir Martin Conway writes of "The Blue Bowl in the Treasury of St. Mark's, Venice," K. A. C. Creswell discusses "Persian Domes Before 1400 A. D." and Bernhard Rackham "The Engraver Hancock and Battersea Enamels." Sir Claude Phillips has "Notes on Two Portraits" one being Drouais' "Comte de Provence afterwards Louis XVIII" and the other Rubens' "Portrait of a Lady," both owned by Mr. Hugh Morrison of Fonthill. Bowyer Nichols tells of "Two Exhibitions in Aid of National Funds," the illustration being of De Heere's "Queen Elizabeth" with the same owner and Ruysdael's "A Fair on the Ice" and Gainsborough's "Viscount Hampden" both owned by Colnaghi and Obach. In continuation of their notes on "Pictures in the Royal Collections," Lionel Cust and F. Jos. Vanden Branden, talk of the portraits by Sotto or Joost van Cleef of himself and wife, the painters "The Adoration of the Shepherds" and of Van der Pluijm's "Parable of the Laborers in the Vine Yard." The Burlington may be had of the American agent James B. Townsend at 15 E. 40 St.

AS TO ART APPRAISALS.

The published statements that Mr. John W. Hutchinson, the representative of the new State Controller Mr. Eugene Travis, in matters of appraisals for the inheritance tax, and the executors of the estate of J. Pierpont Morgan are dissatisfied with the recent appraisal by Mr. Samuel Marx of the art and other property of Mr. Morgan, contained in his city and country residences and Library, causes no general surprise, in art circles at least.

The probable reappraisal of this art and other property, brings to the fore the question of the method and manner of appointment of appraisers of property, especially of art properties in this State, and whether or not sufficient care and attention are paid in such appointments to, and sufficient research made into the qualifications of appointees.

The English custom of having such appraisers appointed by Judges of known probity, only after searching investigation of records and references, and the having a fixed fee, we believe, of 3% on insurance and 5% on inheritance tax appraisals, would seem to be preferable to the New York State custom of giving such appointments, as a rule, to persons having only political influence as a qualification, and to bargaining as to their fees.

CORRESPONDENCE.

Coming Allied Artists' Display.

Editor AMERICAN ART NEWS.

Dear Sir:

Arrangements have been made by the Allied Artists' of America to hold their second Annual exhibition in the Fine Arts Building, 215 West 57 Street, to open on or about May 1, next.

There has recently been, a widespread discussion among artists and in the press, on the subject of public art exhibitions. Those institutions which send a general invitation to contribute work to their annual displays, subject to the selection of an appointed jury, and at the same time, especially invite such a large number of "exempted" works that only a small percentage of those submitted can be accepted by the jury, have been very generally condemned. This method is manifestly unfair to those who have not been especially favored. Then there is the group idea, and this has many advocates. In one of the recent magazines, it was ably discussed by an artist. The National Academy, although its exhibitions are open to all whose work can pass its juries, is annually abused and criticized.

The Allied Artists, of America, as a young organization, with no traditions to hamper it, proposes to experiment with these various methods in the hope of determining which will insure the best and most representative exhibitions.

Last year, the new Society made its first appearance with a very creditable exhibition at the Municipal Gallery in Irving Place. The manner of assembling it was essentially the same as that followed by the Academy. This year the Society will confine itself to the work of its members, without a jury, etc., as stated above, which is the group idea. What the method may be next year is undetermined. It is quite possible that the wide open exhibition, without jury, may be tried. The Allied Artists' are well qualified to solve the problem. All these methods have been tried, but there is no other organization that has been willing to officially test them. Their frank attitude of experimentation and their resolve to hold to the most liberal and the highest standards in art should carry them far in solving this important question.

Sincerely yours,

G. Glenn Newell,

New York, Jan. 20, 1915.

Mr. Edgar Worch Not in French Army.
Editor AMERICAN ART NEWS.

Dear Sir:

On Oct. 10, last you mentioned in your valued paper that Mr. Edgar Worch of "Worch of Paris" was fighting in the French army. I contradicted this statement to one of your employees at the time, wondering from where he had re-

ceived this erroneous statement. I forwarded the article to my principal, Mr. Adolphe Worch who, as you probably know, is the only owner of "Worch of Paris," No. 467 Fifth Ave., New York, and of our main establishment, A. Worch, No. 1 rue Bleu, Paris.

This, your article, has been taken up by envious competitors and caused much annoyance, and is still causing prejudice to Mr. Adolphe Worch in Paris.

We beg you to understand the following facts. The establishment of Mr. A. Worch, dealing exclusively in Chinese antiques and works of art of the very first class, is a French house, founded in 1888. The sole owner of this establishment is Mr. A. Worch, its founder. His nephew, Mr. Edgar Worch, who has been employed by him, however, is a German. He was in Paris when the war broke out. He immediately severed his connection with his uncle's concern and left for Germany to fulfill the duty towards his country. Mr. Edgar Worch consequently ceased to have, for the time being, anything to do with the establishment of "A. Worch" in Paris, 11 rue Bleue, and "Worch of Paris," No. 467 Fifth Ave., New York.

I enclose a letter from Mr. A. Worch, mailed to me for you. I shall take pleasure in showing you personally, an article of one of the leading newspapers in Paris, which would prove to you the correctness of the statement that your article caused prejudice to the French concern of Mr. A. Worch in Paris.

I should be glad if you could do something to correct the erroneous notice of Oct. 10 without causing any prejudice either to us or to Mr. Edgar Worch.

Thanking you in advance for your courtesy in the matter, I beg to remain, dear sir,

Very truly yours,

Worch of Paris.

Per Willy Liebenstein.

New York, Jan. 18, 1915.

A New Swindler.

Editor AMERICAN ART NEWS.

Dear Sir:

Artists are warned in regard to a man about forty, undersized, robust, clean-shaven, well-dressed and of engaging manner. He visited a Carnegie Hall studio some time ago, pretending to be a friend of the late Frank Millet and seeking information about the latter's estate, assuming that the person addressed must, from his professional prominence, have known the deceased artist well.

The man was given a source of information at a distance and returned a week later at dusk to thank his informant, having learned what he desired. Upon leaving he mentioned that he was obliged to go that evening to Conn. and, suddenly realizing he had not quite enough money, asked for \$5 with apologies and promise as a gentleman to return the sum within three days in person or by check, giving a doubtless false name and Conn. address. This was a tort-night ago.

A Victim.

New York, Jan. 20, 1915.

ASK MR. PARTRIDGE?

The ART NEWS is in receipt of inquiries as to the proceeds, thus far at least, of the recent exhibition and sales of pictures and art objects, organized and managed by William Ordway Partridge, for the announced benefit of the Belgian and French artists, suffering on account of the war. The auction sales in the Plaza ballroom and Clarke's auction rooms, stopped before conclusion, left many works unsold, which were transferred to the Studio, 15 West 38 St., to be sold privately.

It would be interesting to know how this sale proceeds, but as a request on the part of the ART NEWS to Mr. Partridge for information was not responded to, inquiries are referred to him. Doubtless Mr. Partridge will soon make public an accounting and report of his sale as did Mr. Nelson of his, and also the manager of the recent "50-50" sale in Mrs. Whitney's Studio.

OBITUARY.

Jesse Traver Montross.

Jesse Traver Montross, only son of Mr. N. E. Montross, a brother having died some years ago, died Jan. 15 at a N. Y. Hospital, while under anaesthetics for an operation, from heart failure.

Mr. Montross, who was only 38, has long been associated with his father at the Montross Galleries, and enjoyed the friendship and esteem of a host of artist and art loving friends. Of a quiet thoughtful temperament and disposition, he was much liked and had an exceptionally good knowledge of art matters. He was also gifted with a keen sense of humor and power of analysis of character which stood him in good stead in his dealings with artists and collectors, who will greatly miss his presence in the galleries. He is survived by his parents and a wife and child. The funeral services were held Sunday last.

LONDON LETTER.

London, Jan. 10, 1915

In reviewing the Art Sales of 1914, one must necessarily confine oneself to the first six months of the year just passed, for the state of the art market from last August onwards, can only at best be described as one of suspended animation. Although there is nothing to chronicle which approaches for magnitude, the McCulloch sale of 1913, there were a number of noteworthy transactions and more than one record price was established. On the whole, however, the average sales were below those of the year before, although at the same time there was a distinct tendency in the prices offered for the work of individual masters both of the old and modern schools to reach a higher level than hitherto. As an example of a painter of the British School to whom the latter remark applies, the name of Henry Thompson may be noted, an artist of the late 8th and early 19th centuries. His "Crossing the Brook," sold in 1827 for £147, fetched as much as £3045 last season, and there is every indication that collectors will do well to watch their opportunity.

A transaction which stands alone among the achievements of 1914, both in England and America, is, of course, the sale, for £70,000, of the small "Panshanger" Madonna of Raphael to Messrs. Duveen by Lady Desborough in the first instance, and subsequently, by Messrs. Duveen to Mr. Widener of Philadelphia, for the reported amount of £140,000, which stands as the supreme sum ever given for a single painting. Less sensational was the purchase by Messrs. Agnew of Holbein's "Thomas Cromwell, Earl of Essex," for £30,000, while the sum of £13,650, paid by Sir Hugh Lane for Titan's "Man with the Red Cap," from the Grenfell Collection, seems positively insignificant in comparison. The picture was sold to Mr. Grenfell by Sir Hugh some years ago for £30,000.

Among the pictures whose salesroom prices rise above £1,000, those of the Dutch and Flemish Schools take a prominent place, the works of de Hooch heading the list. "An Interior with Figures," secured as much as £8,400.

Prices continued to rule high in the case of the Old English Masters, a Gainsborough landscape with Cattle fetched £8,610, and a Lady's Portrait, £7,350. Lawrence, Romney and Raeburn, although not establishing any further records, stimulated large bids, while little less enthusiasm was shown for the French School, the work of Corot, Troyon and Millet ruling high. The sale of the Coats Collection at Christie's, consisting mostly of examples of the Barbizon School, made the second largest total of the season, namely, £42,485 in all.

One of the first of the members of the art world to enlist for active service at the front, was Mr. Frederick J. Larkin, son of the well-known specialist in Chinese ceramics and textiles, Mr. T. J. Larkin of New Bond Street.

In the War Relief Exhibition at Burlington House now on, every picture is hung on the line, only a single row of canvases adorning each wall. Another innovation lies in the admission of the outside public to the Private View on payment of 5 shillings, quite a startling departure. L. G. S.

ARTISTS AT BRONXVILLE.

As a winter resort for artists, Lawrence Park, Bronxville, is gaining in favor. With spacious studios and city comforts, in homes surrounded by picturesque and paintable landscape subjects, and with its nearness to New York, it has yearly attracted new artist residents to its colony. The recent erection of a group of studio apartments is a new evidence of its growing popularity, and it is in one of these studios that Bruce Crane, one of the most recent residents, has painted some of his best canvases, and his wife, Ann Crane, pupil of Twachtman, has painted her most interesting subjects, directly from her studio window.

William H. Howe, the oldest artist settler, has made Bronxville his winter home for more than thirty years, and here in his pleasant studio he has completed many of his well-known cattle pictures from sketches made in Holland, France and at Lyme, Conn. Walter Clark paints many of his sympathetic colorful landscapes in the vicinity of his Bronxville home. Hobart Nichols has a charming home and studio at West Lawrence Park and George H. Smillie divides his time between Bronxville and his New York studio in East 36 St. Charles L. Hinton is another recent resident and William T. Smedley's large, well-proportioned and artistically designed home is one of the finest in Lawrence Park. Will H. Low has long been a resident of Bronxville and there he, with the assistance of Mrs. Mary Fairchild Low, is now painting decorations for the New York State Capitol at Albany, and an unusually important group of decorations for the Legislative Library.